

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VII

NEW YORK, DECEMBER, 1912

NUMBER 12

EXHIBITION OF PAINTINGS IN THE MORGAN COLLECTION

IN addition to the special exhibitions of his drawings which Mr. J. Pierpont Morgan has allowed the Museum to arrange, and which will begin this month with a series by masters of the fifteenth and sixteenth centuries, he has kindly consented to allow us to make at once a temporary exhibition of the paintings which he has had sent over from London, including the great Raphael which has been for a number of years in the National Gallery and the pictures from his London residence. These will be shown in the Gallery of Special Exhibitions, and the exhibition will open early in January.

A LECTURE ON SARDES

BY invitation of the Trustees, Mr. Howard Crosby Butler will

give an account, with illustrations, of his recent excavations at Sardes in the Lecture Hall of the Museum, Wednesday

afternoon, December 11th, at four o'clock. These excavations have resulted in the discovery of a large and important Greek Temple, and of many other remains of Greek and Lydian Art which are as yet unpublished.

The lecture will be open to the public without tickets. The entrance to the Lecture Hall is on Fifth Avenue, opposite eighty-third street.

THE MUSEUM HISTORY

THE history of the Museum, from its inception in 1869 to the present time, with an introductory chapter on the early museums of art in New York, written by Miss Winifred E. Howe, to which reference has been made in the Bulletin from time to time, is now on the press and will be published before Christmas. It will be a volume of approximately 300 pages, with illustrations from many drawings

and paintings, and will, it is hoped, be of permanent value as a record of the progress and development of the Museum.



BUST OF BENJAMIN FRANKLIN
BY
HOUDON

THREE BUSTS BY HOUDON



THE marble bust of Franklin by Jean Antoine Houdon, presented to the Museum in 1873 by Mr. John Bard, has recently been moved from the main staircase to the south gallery of the Wing of Decorative Arts, where it is now shown, together with the two painted plaster busts of Voltaire and Rousseau, the gift of Mr. Morgan in 1908. In connection with this change of installation, the following notes upon these sculptures may be of interest. The writer acknowledges his indebtedness for valuable data and many

quotations to the admirable *Memoirs of the Life and Works of Jean Antoine Houdon* by C. H. Hart and E. Biddle, published in Philadelphia, 1911.

The bust of Franklin is life-size, executed in white marble, signed and dated: *houdon f — 1778*. It was given to the Museum by Mr. John Bard in 1873, and originally belonged to Dr. Samuel Bard, a physician of New York at the time of the Revolution, and a friend of Franklin. Since this is the only Houdon bust of Franklin in marble that we know, it may well be the bust referred to in the following extract from a letter¹ written in 1802 by Dupont de Nemours from New York, to Thomas Jefferson: "Houdon has left in America a very fine bust of Benjamin Franklin which is now at my house. This bust is in marble, is worth 100 Louis of our money, equaling about 480 dollars. Nothing would be more appropriate than for the nation to place it in your Capitol (Va.), and Houdon, to whom Virginia still owes a thousand crowns on the statue of Washington, stands in real need of the money." Nothing came of this proposal, however, and the further history of the bust is unknown, unless, as it has been sug-

gested, the piece was acquired by Doctor Bard.

The bust of Franklin was modeled by Houdon in 1778 and exhibited in terracotta at the Salon of 1779. It will be remembered that Franklin arrived in France toward the close of 1776 to represent this country at the court of Versailles. His great popularity may be appreciated from the number of portraits of all sorts and kinds which were made of him during his sojourn in France. One of the earliest and most important of these was the bust modeled in 1777 by Jean Jacques Caffieri. The Caffieri bust, as Messrs. Hart and Biddle prove conclusively, is the original of the popular type of Franklin portrait, the one showing him with the loose neck-cloth, or jabot hanging down outside his waistcoat. For a century this type of Franklin bust was erroneously attributed to Cerracchi, a sculptor who worked in the United States from 1791 to 1795.

The Caffieri bust is thought by some to be a better characterization of Franklin than the Houdon bust. Indeed, the opinion has been advanced that Houdon did not work from life, since in a letter² dated 1783, that is, five years after he had modeled the bust of Franklin, he wrote: "The day that you had the kindness to present me to Doctor Franklin, I called at your domicile to thank your Son for all his kindness and to express my recognition of the debt I am under to you: at the same time to inform you that M. Bufon proposed to carry, himself, to Doctor Franklin the book in question touching the mould of Louis XV, etc." This, however, does not appear a very convincing reason for believing that the bust of Houdon was not modeled from life. The direction which Houdon has given the eyes in his bust of Franklin is perhaps unfortunate, but it cannot be denied that the bust is characterized by a penetrating insight into character as well as by great technical skill. Montaignon and Duplessis,³ in writing of Houdon's bust of Franklin, say: "Houdon could not fail to feel the attraction that

¹Jefferson MS. Correspondence, Library of Congress. Quoted by C. H. Hart and E. Biddle, *Memoirs*, etc., p. 106.

²C. H. Hart and E. Biddle, *Memoirs*, etc., p. 103.

³Montaignon and Duplessis, *Houdon, sa vie et ses ouvrages*, 1855, p. 241.

seemed to draw all France toward this Sage and Savant from another hemisphere, and he must have been happy in reproducing the venerable head of this old man, beautiful from its intelligence and honesty. He succeeded in it perfectly, and the bust of him that he has left to us is one of his finest and most simple. This bust is the man himself, reflective, calm, benevolent, smiling, and he makes us understand the man as clearly as his writings do. It had great success, and for an inscription Turgot penned the following lines: 'Eripuit caelo fulmen sceptrumque tyrannis.'

A great modern sculptor paid his tribute to Houdon's Franklin when Rodin¹, speaking of the bust, exclaimed: "Behold, all alive, one of the ancestors of modern America!"

Two other busts of Franklin signed and dated: Houdon f— 1778, are in this country. One is a plastercast given by Houdon to Thomas Jefferson, and now in the Boston Athenæum. The second is a bronze, under life-size, that came from Paris, and is now owned by Mr. Joseph Y. Jeans of Philadelphia.

A painted plaster bust of Franklin signed by Houdon, belonging to M. Lucien Faucou, Paris, was exhibited at the Chicago Exposition in 1893; another is in the Louvre, another in the Museum at Angers, and one is in the collection of Mr. Edward Tuck, of Paris.

In 1910 Mr. Morgan gave the Museum two busts in *plâtre teint*, or plaster painted to imitate terracotta, representing Voltaire and Rousseau, which had been presented in

¹La Liberté, Paris, August 12, 1910.

the eighteenth century to the Société des Amis de l'Instruction, at Geneva. The bust of Voltaire has a seal inscribed, Académie Royale de Peinture et Sculpture. They are mounted on the original wooden pedestals, which are painted and gilded.

Except for the absence of drapery over the shoulders, the bust of Voltaire is like the Comédie-Française bust known as the one "with the wig," which was modeled in 1778 and was the first step in preparation for the famous statue of Voltaire seated,

finished in 1781. The bust "with the wig" was first shown in plaster, and it was this bust which was crowned with laurel on the stage of the Comédie-Française on the 30th of March, 1778, at the sixth representation of *Irène*, after Mme. Vestris had recited the verses by the Marquis of Saint-Marc in honor of Voltaire. This bust was exhibited in marble at the Salon of 1779, together with a statuette of Voltaire and a second bust in the antique manner.

Jean Jacques Rousseau died the 3rd of July, 1778, at Ermenonville.

Houdon hastened to take a death mask of Rousseau, from which he worked up the terracotta bust exhibited in the Salon of 1779, catalogued as belonging to the Marquis de Girardin. The best known busts now extant are the one in the Louvre (bronze), the one in the Royal Library at Versailles (terracotta), and the one in the Museum at Gotha (gypsum bronzed) signed Houdon, 1778. The bronze in the Louvre differs from the gypsum bust at Gotha in several respects. Houdon also



BUST OF JEAN JACQUES ROUSSEAU
BY HOUDON

made a third bust of Rousseau wearing a full wig and the costume of the period, as a companion to a similarly arranged one of Voltaire. This type is illustrated by the bust in the Museum.

A description of the bust of Rousseau exhibited at the Salon in 1779 may well be applied to the bust in the Metropolitan. The passage is taken from the *Mémoires Secrets* of 1779: "What fire in this last portrait, whose piercing glance seems to dive into the innermost recesses of the human heart! From a certain point of view, the illusion is so complete and the glance of the eye so direct and lively, that the bust seems animated, and one feels like avoiding its gaze." J. B.

GOLD JEWELRY FROM THE PHILIPPINE IS- LANDS

THIS collection constitutes a typical exhibit of the best work that has been done by Filipino goldsmiths, and the many attractive and beautiful specimens shown here should go far toward dissipating the prejudice that the Filipinos are not gifted with the qualities that insure progress in civilization. While much of the gold, silver, and ivory work of the Philippine Islands is distinctly Spanish in character, there is not lacking a note of originality, showing that although the native artists followed the Spanish types, they were able to impart to the work of their hands a characteristic quality all their own.

The native Filipino possesses, to a liberal degree, the inherent Malay gifts of artistic qualities, good taste, and refinement, which have been here increased by the trace of Spanish blood. This is manifested by the treatment of the various flower, leaf, and fruit forms which have suggested most of the motifs, and which have been conventionalized and elevated in a true artistic spirit and with a deftness of workmanship that would do honor to

any European or American goldsmith. We have here a most happy blending of European and Oriental types of design, suggesting in some respects the very best Indian work.

The most interesting things in this collection from our distant American possession are the rosaries, necklaces, scapulars, and small relics, or crosses.

The seventeenth and eighteenth century work is extremely distinctive, suggesting the early Greek and Egyptian gold work. The beads are very small, often one millimeter to one and one-half millimeters in diameter, consisting of various

types, one of which has tiny little dots arranged in effective designs. The second type has the flat, rose-like ornaments, and the familiar Malayan beaded decorations, worked in with corals and other ornamentations. On some of the necklaces, the small barrel-shaped beads are interwoven with pearls of various sizes, the larger ones surrounded in part, or entirely with unique carved work. There is one interesting type made of small beads, sur-



BUST OF VOLTAIRE
BY HOUDON

rounded by seven tiny knobs, at the back of which is an elongated loop, joining into a long, continuous chain. Many of the beads are entirely of hand-work, although at times there is evidence of molds having been used, producing delicate open-work or filigree. Tiny bosses, hand-hammered, can be observed, showing four to six or eight hammer-marks. The gold is sometimes very heavy, enough so to resemble the work on the rings and other ornaments produced by the natives of the West Coast of Africa.

The scapulars are intensely interesting. The coral rose seems to be a favorite design, and the heavy gold wire work is a distinctive feature. The metalwork is very intricate, with blue enamel ornamentations, and in the center is an elongated, diamond-shaped aperture.

The borderings of the medallion pendants are in every case in thorough harmony with the scapular or necklace to which they are attached and we may note in this Filipino work a restraint and sobriety foreign to much Oriental art, although nothing of delicacy or grace has been sacrificed.

The crosses are made of bars of very heavy metal. In these instances the work is somewhat coarse, but the gold has been gradually worn down, giving it a smooth and pleasing appearance.

One rather extraordinary necklace consists of the joining together of elongated discs with a long chain, and the characteristic coral rose emblem.

Another noteworthy piece is a large relic made up of various marquise-shaped plates of gold, which have been perforated with the designs desired.

GEORGE F. KUNZ.

A LOAN COLLECTION OF JAPANESE SWORD GUARDS

THE Museum has recently borrowed from Mr. Howard Mansfield a collection of eighty-six sword guards which represent admirably a highly developed branch of Japanese art. The guards, which date from the fourteenth century to the end of

the Shogunate, are now arranged in a special case and are exhibited near the west entrance of the Hall of Japanese Armor. On one side of the case appear guards of the decorated type, including specimens in various metals — iron, shakudo, shibuichi, copper, brass, silver, and tinted bronzes — enriched in many instances by incrustations in silver and gold. On the other side of the case are exhibited sword guards of iron, beloved by Japanese of the older school, representing the greatest efforts of the earlier artists. Preëminent among these are guards of the family of Kaneiyé, which flourished in the sixteenth and seventeenth centuries. The works of this family, or school, rank among Japanese critics as models of pure and dignified taste. One of the most noteworthy examples here shown is Mr. Mansfield's guard of Kaneiyé II which, on the face, represents a fisherman punting his skiff against a strong current, and, above the fisherman, far away, lofty mountain tops; on the reverse, a temple on the ledge of a high mountain; below, the mist gathers, and over all shines the full moon. The only specimens in this case not belonging to the Mansfield Collection are two guards of Kaneiyé I and one guard of Kaneiyé III, which were presented to the Museum several years ago by a distinguished Japanese amateur of Kyoto, Massaûgi Goda.

The present collection well merits the attention of lovers of Oriental Art, since it represents the expression of artists in a field which for more than a thousand years has been given special consideration by the nobles of Japan. The sword was, as Ieyasu said, "the living soul" of the Samurai, and its embellishment was found deserving of the serious efforts of the greatest artists. The makers of *Tsuba* were not merely metalsmiths, but designers as well. In instances, moreover, *Tsuba* were the work of artists in various fields, just as, in the case of European arms, the greatest painters and engravers furnished the design for the technical work. In this regard one notes a *Tsuba* of Natsuo (1828-1898). This, as the inscription tells us, was the product of this last of the great masters in the art of *Tsuba*, working in coöperation with his friend, Soju, the painter. B. D.

REPRODUCTIONS OF MINOAN
FRESCOESFRESCO FROM
TIRYNS
LATE MINOAN

Our collection of reproductions of "Minoan" frescoes has again been enriched by the acquisition of two important examples. One shows a portion of the Large Procession discovered by Sir Arthur J. Evans at Knossos in 1900.¹ This consisted originally of a series of life-size human figures, both male and female. Of the greater part of these only the feet and the lower part of the dress remain;

but two figures of youths were recovered preserved up to near their chests, and it is these, together with a reconstructed third figure, that are shown in the copy acquired by the Museum. Each youth is represented as wearing a belt adorned with rosettes and spirals, and a richly embroidered loin-cloth, in front of which is suspended a kind of net with bead-work pendants. The flesh parts are painted brown, in accordance with the Cretan convention for male figures, while the belts and loin-cloths are a brilliant blue, yellow, and red. In the youth furthest to the left, part of the vase he was carrying is still preserved; with this clue and the similar representation of a cup-bearer also found at Knossos (cf. *Museum Bulletin*, May, 1910, p. 116, fig. 4) it was not difficult to reconstruct the missing parts both of this figure and of his companions. The motive of youths walking in solemn procession carrying vessels at once recalls the Keft tributaries of Thothmes III, depicted on the tomb of Rekhmara, and Sir Arthur Evans suggests that in the Cretan fresco we also have represented "tributaries

from over the sea, bearing offerings to whomsoever ruled within the Palace halls of Knossos." The period to which this fresco belongs is that of the later Knossian Palace (1500-1350 B. C.) room, which the majority of our frescoes date.

The second reproduction shows an almost life-size figure of a woman carrying a casket with both hands. It is a reconstruction made from a number of fragments belonging to a series of similar figures unearthed during the recent excavations at Tiryns². It will be remembered that it was from these excavations that the details of the boar-hunt and the ornamental friezes described in the *Museum Bulletin* for June, 1912, pp. 116-117, were derived. Like them the figure of the casket-bearing woman represents the art of painting on the Greek mainland during the latter half of the late Minoan period. That this art had received its inspiration directly from Crete is quickly apparent. The subject, the style, and the bearing of the figure are clearly derived from Knossian prototypes, and the dress, with its tight-fitting jacket, open front, and flounced skirt, is closely parallel to that worn, for instance, by the attendant of the famous Snake goddess. Only the arrangement of the hair has no analogies in Cretan art; but we must not forget that there are few frescoes in Crete with which this can be compared; for the Tyrrhian ladies are the only monumental representations of female figures of that period that have survived in such completeness.

The two reproductions here described, which, like the other examples in our collection, were executed by Monsieur E. Gilliéron of Athens, are temporarily exhibited in the Recent Accessions Room during the current month. After that they will have to be withdrawn from exhibition for some little time, until the new Gallery of Greek Prehistoric Art in the New Wing (Addition H) is ready; for there is no space for them in the present, already overcrowded, quarters of our Cretan collection.

G. M. A. R.

¹Cf. *British School Annual* VI, 1899-1900, p. 12 f.

²Cf. G. Rodenwaldt. *Athenische Mitt.* 1911, p. 202 ff.

ACCESSIONS AND NOTES

MEMBERS' RECEPTION.—A large number of the members and their guests attended the reception given by the President and Trustees on Thursday, November 14th. They were met by Mr. J. Pierpont Morgan and other members of the Board in the main Fifth Avenue Entrance Hall, which had been specially decorated with tapestries and plants for the occasion.

The following programme of music was played by an orchestra under the leadership of David Mannes:

1. Wagner March from Tannhäuser
2. Weber Overture from Oberon
3. Saint Saëns Ballet Music to Henry VIII
4. Grieg Peer Gynt Suite
5. Tschaiikowski Allegro grazioso from Symphonie Pathétique
6. Damrosch Dove of Peace Waltz
7. Humperdinck Dream Pantomime from Hänsel und Gretel
8. Bizet March of the Toreadors
9. Bach Aria and Gavotte
10. Wagner Prelude to Die Meistersinger
11. Waldteufel Waltz

Grateful acknowledgment is made to Messrs. W. & J. Sloane for a carpet lent by them for the occasion, and to the Commissioner of Parks for the plants and flowers lent from the City Greenhouses.

THREE STILL LIFE PAINTINGS.—Three paintings of still life lately bought by the Museum, are now on view in the Room of Recent Accessions. One of these, called *The Green Salon*, is by Walter Gay, the American artist who has made a reputation in Paris as an excellent painter of interiors of old French châteaux, similar to the Museum's picture. This work was shown for the first time last spring in the Exhibition of the Société Nationale des Beaux-Arts, where it was en-

titled *Boiseries Vertes*, and was purchased directly from Mr. Gay. It is a picture of an alcove in the Louis XV style and shows, against green walls paneled with gold mouldings, a commode of the epoch, on which stands a terracotta group of two cupids playing, on either side of which are figurines in faience. It is a view in the artist's own home, the chateau le Bréau, near Melun, Seine-et-Marne.

Another is a large and elaborate composition by Jan Davidsz de Heem. It is a characteristic example of one of those marvelous craftsmen who gloried in assembling all manner of glittering and gorgeous articles in their pictures for the purpose of showing their scorn of difficulties and their skill in overcoming them. In this work there is the usual table piled with gold, silver, and crystal vessels, with a profusion of fruits of various sorts gathered in baskets and on plates, spread over the carefully tucked up table-cloth, and even placed on a nearby chair. The half-peeled lemon which many of these artists delighted in painting is here, near a boiled lobster and a lute, and on a napkin thrown over the table's edge appears the painter's monogram. Rich, heavy curtains are draped for a background and at the left a column is shown and a strip of dark landscape with a cloudy sky. The items may appear somewhat incongruous, but their delineation is impeccable.

The other picture is by Chardin. It is called *Les Apprêts d'un Déjeuner* and comes from the Doucet Collection sold in Paris last spring. It is listed in the excellent catalogue of Chardin's paintings, compiled by M. Jean Guiffrey, where it is numbered 120. In contrast to the de Heem, the arrangement is of the simplest. On a stone shelf the artist has posed these preparations for a breakfast—a slice of ham on a pewter platter, a wine-bottle, a

silver mug full of wine, and part of a loaf of bread with a knife sticking in it. The dark wall at the back is almost lost in the dimness of a room into which the daylight enters but sparingly as though from a courtyard. The picture expresses the serenity and probity of its painter's life. "One stops before a Chardin instinctively,"

or early fourteenth century, presumably from a Crucifixion group or Deposition. The Virgin Mary stands sorrowfully looking down with her hands folded and pressed against her breast. Over her gown, falling in long, straight folds and girdled at the waist, she wears a loose mantle which is drawn up to cover her head. The youthful



LES APPRÊTS D'UN DEJEUNER
BY
CHARDIN

said Diderot, "just as a traveler, weary of his road, rests himself scarcely aware of what he does in a place which offers him a grassy seat, silence, water, shade, and freshness."

B. B.

TWO EARLY WOOD SCULPTURES. — So few examples of Romanesque and Early Gothic wood carving have survived the mishaps of time that considerable importance is attached to a recent gift from Mr. Thomas F. Ryan of two statues in wood representing the Virgin and S. John Apostle, Italian(?) sculptures of the late thirteenth

S. John, with long hair falling to his shoulders, is dressed in tunic and over-tunic with a pallium crossing his left shoulder. He holds his right hand to his face; his left arm hangs at his side, partly covered by the pallium. The drapery is treated conventionally with the narrow, parallel folds characteristic of Romanesque art. The facial type is the same in both statues. The nose is large and prominent; the eyes, slightly protruding; the lips, thin; the cheekbones, high. The eyebrows are contracted, giving to the face an expression of grief.

The statues are a little more than half

life-size; the Virgin measures $57\frac{1}{2}$ inches in height, the S. John, $55\frac{1}{2}$ inches. They were evidently intended to be shown as wall statues, although finished in the back. The feet and circular bases of both figures are new and the tips of the noses have been restored. The figures were completely repainted some fifty or more years ago in light shades of blue, rose, and olive, pastel tints which scarcely harmonize with the archaic severity of the forms they mask. Traces of the old polychromy and gilding with the cloth preparation under the gesso may be seen in places where the later paint has chipped away.

In style these sculptures show many close analogies with the Deposition in the Duomo of Volterra, one of the finest examples of wood sculpture dating from the late thirteenth century. The similarity may be noted particularly in the treatment of the drapery and in the facial types. The two statues given by Mr. Ryan are now shown in the Room of Recent Accessions, but at the end of this month will be placed permanently on exhibition in the Wing of Decorative Arts.

J. B.

A COLLECTION OF ARMORER'S IMPLEMENTS.—Every collection of ancient armor requires technical care for its upkeep. The objects must be kept free from rust and occasionally remounted; from time to time restorations have to be made. In the carrying out of this work the Museum has arranged a small shop in which technical operations may be carried on; and it has already proved its value when the armor which was secured from the Earl of Chesterfield was put in order. In this connection we note the purchase of a collection of armorer's implements which belonged to Daniel Tachaux, one of the few surviving artist-armorers. Mr. Tachaux brought his *outillage* to this country when he came from Paris in 1909 to make some repairs in the Museum's collection of armor. His outfit consists of over six hundred numbers, and includes nearly a hundred kinds of anvils and a great variety of hammers. Part of the collection was formerly the property of

Ludwig Klein (1825–1882), an Alsatian armorer, who settled in Paris in the early fifties and was employed by the Emperor's order, repairing and mounting harnesses for the Castle of Pierrefonds, and later for the Musée d'Artillerie. It was there that his pupil, Le Bon, later became armorer. Klein's atelier was at first in the Rue St. Martin; there, and later in a shop on the Boulevard Jourdan, he carried on his work, repairing, restoring, and copying armor for collectors. He made restorations for M. Carrand (père), the foremost amateur in armor of that time, who was, by the way, the preceptor of the American archaeologist, Mr. William H. Riggs. Klein worked also for M. Just, the Baron de Cosson, the Duc de Dino, the Marquis de Belleval, and M. Spitzer. The present series of armorer's implements is known to have come in numerous cases from Klein's master, whose apprenticeship dated from the end of the eighteenth century, when some of the implements appear to have been old. Even if there were no other record, the present objects would demonstrate a high specialization of the technical side of the armorer's art. Curious anvils are present which were used only in the making of the combs of helmets, or in the complicated operation of forming borders, and in embossing objects of large size. The implements give, in a word, no little light upon a field which has been curiously neglected—the ancient manner of making armor—and with the collection we have now the names for various implements which are almost as extinct as the armorer's art. It is hoped that a catalogue *raisonné* of the collection will be prepared in which the objects will be illustrated and their uses explained.

B. D.

ANOTHER STAINED GLASS PANEL.—The Museum has received as a gift from Messrs. Duveen Brothers a stained glass panel of North French workmanship, dating from the later years of the fifteenth century. The piece measures approximately two by four feet and from its size and proportions probably served as one of the lower lights in a traceried and mullioned window. The subject is Saint Christopher, who is shown

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crossing the stream with the young Christ on his shoulder. The saint, who is turned towards the left, wears a red cloak with a broad collar over a knee-length tunic slit up the side and girdled at the waist. About his head is a loosely knotted turban. He grasps with both hands a brown tree trunk with a cluster of green leaves at the end. The Christ Child is completely clothed and holds an orb in His right hand. Except for the blue water, S. Christopher's scarlet cloak, the golden brown of the tree trunk and the halos, the design is executed largely in white glass with painted detail in the usual opaque brown pigment. The panel is completed at the top by late Gothic canopy work, while the background is filled with diamond-shaped quarries in clear glass. The piece is an interesting addition to the Museum's rapidly growing collection of stained glass.

D. F.

THE LIBRARY.—The additions to the Library during the month of October were two hundred and fourteen volumes; of these one hundred and sixty-eight were purchased, and forty-six were presented.

The names of the donors are Dr. Morton Bernath, Messrs. Duveen Brothers, Sir Herbert George Fordham, Dr. Jacob Hirsch, Mr. George Sawyer Kellogg, Miss Florence N. Levy, l'Abbé Loisel, Messrs. C. F. Roos & Company, Mr. P. F. Schofield, and Messrs. Shepherd Brothers.

One hundred and five photographs have been added to the collection.

The attendance during the month was seven hundred and thirty-eight.

EGYPTIAN ANTIQUITIES—The list of Egyptian Antiquities given in the Complete List of Accessions this month consists of material received during the past summer and autumn, which it was impossible to include in the list of accessions at the time.

ATTENDANCE.—The attendance during the past five months, from June through October, has shown a marked increase over that for the same period in 1911, the total being 270,966, as against 251,397 visitors. The following tables will show the figures in detail:

JUNE

1911	1912
17 Free days.. 22,359	17 Free days.. 24,581
4 Evenings.. 899	5 Evenings.. 1,932
4 Sundays... 14,537	5 Sundays... 19,524
9 Pay days.. 3,185	8 Pay days.. 3,144
40,980	49,181

JULY

1911	1912
17 Free days.. 24,400	18 Free days.. 27,242
5 Evenings.. 1,991	4 Evenings.. 1,663
5 Sundays... 14,848	4 Sundays... 10,328
9 Pay days.. 2,644	9 Pay days.. 3,281
43,883	42,514

AUGUST

1911	1912
19 Free days.. 33,889	18 Free days.. 36,524
4 Evenings.. 1,800	5 Evenings.. 1,865
4 Sundays... 14,963	4 Sundays... 17,773
8 Pay days.. 3,468	9 Pay days.. 4,127
54,120	60,289

SEPTEMBER

1911	1912
18 Free days.. 35,210	17 Free days.. 35,782
5 Evenings.. 1,385	4 Evenings.. 2,567
4 Sundays... 20,509	5 Sundays... 21,119
8 Pay days.. 3,456	8 Pay days.. 3,675
60,560	63,143

OCTOBER

1911	1912
17 Free days.. 23,367	19 Free days.. 28,149
4 Evenings.. 724	4 Evenings.. 933
5 Sundays... 24,289	4 Sundays... 23,020
9 Pay days.. 3,474	8 Pay days.. 3,741
51,854	55,843

* Including 1,148 Chemists on Saturday Evening, September 7, 1912

COMPLETE LIST OF ACCESSIONS

SEPTEMBER 20 TO OCTOBER 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN. . .	Two frescoes representing flying ducks and pigeons, five polychrome glass vases and eight decorated pottery vases, all from the Palace of Amenhotep III at Thebes; ten blocks and many fragments of painted limestone relief from the tomb of Daga, XI dynasty, at Thebes; four papyri and one hundred and ninety-three pottery and limestone ostraka, VII century A. D., from the monastery of Epiphanius at Thebes; block of relief with procession of officials from the pyramid of Amenemhat I at Lisht; upper portion of limestone capital from Early Christian Church in the Temple of Hibis, Kharga oasis — two hundred and twenty-four objects. . .	Excavations of the Metropolitan Museum's Egyptian Expedition.
	Early-dynastic stone vase; large painted limestone stela, VI-XII dynasty; head from quartzite statue of a XII dynasty king; large rectangular wooden outer coffin, rectangular wooden inner coffin, and anthropoid inner coffin of Hapu from Meir, XII dynasty; canopic box of Hapu; ceremonial and other objects of Hapu, consisting of a whip, two mirrors, wooden dagger and sheath, collar of wood covered with gold-leaf, with incised design, collarette of blue-glazed beads, necklace of black ball beads with silver caps and a wooden amulet; two painted wooden models of funerary boats, XII dynasty, from the tomb of Ukh-hotep, at Meir; four limestone canopic jars from Abydos, XXVI dynasty; two blue-glazed ushabti, XXVI-XXX dynasty.	Gift of Mr. J. Pierpont Morgan.
	Wooden coffin, wooden couch, wooden dipper, ivory spoon, house timbers, nine clay jar-sealings of Nar-mer and Nar-mer-za, clay jar-sealing of Fayum — all I dynasty; sixteen pottery vases, proto-dynastic;	

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CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN. <i>Continued</i>		
	two small coffins, III-IV dynasty; six pottery vases, IV dynasty; three samples of linen cloth, III-V dynasty; four wooden head-rests, V-XI dynasty; three pottery vases, XI dynasty; pottery vase, XXVI dynasty; fragment of gray gabbro head of royal statue, XXVI dynasty; and two pottery vases, Ptolemaic.	Gift of Egyptian Research Account.
	Two embroidered Coptic tunics; an embroidered Coptic shawl, and a painted plaster Roman statuette.	Gift of Mr. Maurice Nahman.
	Four blocks of limestone relief, XIX dynasty.	Gift of Mr. Dikran Kelekian.
	Granite seated statue of Sekhmet, XVIII dynasty; limestone anthropoid coffin, Saite; limestone recumbent lion and limestone relief, Saite; double limestone offering-table; marble Corinthian capital, inscribed limestone offering-table, limestone recumbent lion, three pottery vases, lamp, mortar, and small shrine, Graeco-Roman, from Bubastis.	Purchased from the Egyptian Government.
	Painted wooden statuette of a female offering bearer, XI-XII dynasty; five painted anthropoid coffins, painted rectangular coffin, child's coffin, three canopic jars, two inscribed blocks from the Valley Temple of Hatshepsut, six wooden head-rests, wooden stool, three musical instruments, four scribes' palettes, wooden jewelry box, two walking sticks, five bows, staff, hoe, terracotta doll, ten wooden proto-ushabti figures, five wooden proto-ushabti figures in terracotta coffins, one hundred and forty-two pottery vases, fragment of pot bearing sketch of antelope, pot containing a child's toy in form of a clay mule with packs on its back, leather sandal, two rush sandals, eleven rush baskets, and a fig basket, XVII-XVIII dynasty; eighteen pottery vases, seven iron keys, two iron knives, iron axe-head, iron spear-point, iron needle, two bronze coins, and cylindrical wooden box, Ptole-	

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CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN. <i>Continued</i>	maic period; and other material—total of two hundred and seventy-eight objects.	From Excavations at Thebes. Purchased from the Egyptian Government.
	Four decorated pottery vases, predynastic; two alabaster vases, V-VI dynasty; painted rectangular coffin, mummy with mask, canopic box, wooden sandals, and glazed beads, from Tomb of Ukh-hotep, XII dynasty, at Meir; polychrome rectangular coffin, and mummy with mask, of Khnum-hotep, XII dynasty, from Meir; alabaster head-rest of Senba, two painted wooden statuettes, model anthropoid coffin, two staffs, two sceptres, wooden ankh-sign, boomerang, mace, two stools, and painted stucco duck, all XII dynasty, from Meir; painted wooden group of three soldiers, limestone stela, two blue-marble vases, and two cylinder seals, XII dynasty; toilet set in leather bag containing two pairs of bronze tweezers, two bronze razors and hone, Empire; bronze vase with votive inscription, three limestone stelae, limestone relief, inscribed limestone vase, and painted limestone ushabti, polished red pottery ushabti, two alabaster canopic jars, two painted wooden vases, painted pottery vase, pottery dish with incised design, six pottery vases, bearing hieratic inscriptions, ivory head-rest, scarab of Kames, amulet, scaraboid, two glazed Bes pendants, stone axe with wooden handle, shield-handle, bow and six reed arrows, wooden chair and folding stool, wooden chess-board, painted funerary box, two pieces of leather with embossed design, and four rush baskets, Empire period; sculptors' models of composite papyrus capital and a male head, three granite blocks of temple-relief of Nectanebo I, and bronze mirror with ivory handle, Late-dynastic period; mummied hawk and its painted box, two painted wooden statuettes of Isis and Nephthys, wooden coffin and mummy with mask, gilded mask from head of crocodile mummy, and two bronze	

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CLASS	OBJECT	SOURCE
ANTIQUEITIES — EGYPTIAN. <i>Continued</i>		
	boxes surmounted by cats, Ptolemaic period; painted wooden figures of the four children of Horus, painted plaster mask, pottery ushabti jar containing eleven pottery ushabti, wicker basket containing two glass bottles, and iron fish-tail knife, Roman period; embroidered linen curtain, wooden musical instrument, ten wooden combs, six iron and bronze bracelets, five bronze rings, five bronze pendants, eight bone crosses, bone ornament, and ten gilded and pearl ornaments, Coptic period.	Purchase.
ARMS AND ARMOR.	*Banner, Dutch, dated 1623; three banners, Italian, eighteenth to nineteenth century.	Purchase.
CERAMICS.	†Plate, Western Asia Minor, sixteenth century.	Gift of Messrs. J. & S. Goldschmidt.
	†Four sgraffito plates, by David Spinner, 1801.	Purchase.
DRAWINGS.	*Eight sketches of the Metropolitan Museum of Art at Fourteenth Street, by Frank Waller, 1879.	Purchase.
STAINED GLASS.	†Window, Saint Christopher, French, fifteenth century.	Gift of Messrs. Duveen Bros.
METALWORK.	†Silver-gilt reliquary bust of Pope Silvester, Italian, eighteenth century; silver tankard, German, seventeenth century; silver-gilt cup, Augsburg, early eighteenth century; silver-gilt chalice and paten, and a silver chalice and paten, Portuguese, eighteenth century.	Purchase.
PAINTINGS.	*St. Michael, ascribed to the Maestro del Bambino Vispo.	Purchase.
	*Virgin and Child, attributed to Guardi Bramantino.	Purchase.
	†Portrait of a Lady, by Jan van Ravesteijn (1572-1657).	Gift of Mr. Henry Goldman.
	†Still Life — Fruit, by Jan Davidsz de Heem.	Purchase.
	*Portrait of Leonhardt von Eck by Barthel Beham.	Purchase.
	†The Green Salon, by Walter Gay.	Purchase.
	†Squally Weather, by J. C. Nicoll.	Purchase.
	†Still Life, by T. B. Chardin.	Purchase.
	†Tivoli, by Sandford R. Gifford; An Old Clearing, by A. H. Wyant.	Gift of Mr. Robert Gordon.
SCULPTURE.	†Two painted wood statues, Saint John and Virgin, Italian, about 1400.	Gift of Mr. Thomas F. Ryan.
	†Two marble bas-reliefs, Warrior and his Wife, by P. P. Olivieri, Italian, sixteenth century.	Purchase.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
TEXTILES.....	†Tape and needlepoint lace, Italian, seventeenth century.....	Gift of Mr. J. Sanford Saltus.
WOODWORK & FURNITURE..	*Two sets of wall paper, French, eighteenth century.....	Purchase.
LIST OF LOANS		
ANTIQUITIES — EGYPTIAN... (Floor I, Egyptian Galleries)	Ivory comb, proto-dynastic; stone vase, proto-dynastic; alabaster vase in the form of an ape embracing its young, inscribed with name of Mer-en-re, VI dynasty; group of two standing statuettes and a squatting statuette, XII dynasty; model bronze axe from foundation-deposit of Queen Hatshepsut; statuette of Amenhotep III; alabaster canopic jar-lid from tomb of Queen Tyi; three wooden ushabti figures, two painted wooden ushabti boxes, and model implements from tomb of Ua and Tua; polychrome glass vase from tomb of Thothmes IV; bronze spoon, inscribed bronze bowl with handle, and alabaster amulet with royal head, XVIII-XIX dynasty; gold strainer and gold neck of silver vase, XIX dynasty; six polychrome glass vases, XX dynasty; silver statuette, XXVI dynasty; two alabaster canopic jars with heads of Hapi and Amseth, XXVI dynasty; part of a gold girdle, a silver vase, and four bronze statuettes, Ptolemaic.....	Lent by Mr. Theodore M. Davis.
ARMS AND ARMOR..... (Floor II, Room 8)	Eighty-six sword guards (tsuba) and one knife handle (kozuka), Japanese, fourteenth to nineteenth century.....	Lent by Mr. Howard Mansfield.
CERAMICS..... (Floor II, Wing E)	Fifty-four tiles, Asia Minor, sixteenth to seventeenth century..	Lent by Mr. Lockwood de Forest.
	*Chocolate-pot, Whieldon cauliflower ware, English, late eighteenth century.....	Lent by Mr. Louis G. Myers.
PAINTINGS.....	*Mount Mansfield in Winter, by E. M. Taber.....	Lent by Mrs. C. C. Taber.
	*Head of an Old Man with a Long Beard, in a Cap, by Rembrandt	Lent by Mr. Ernesto G. Fabbri.
SCULPTURE.....	*Terracotta statuette, Saint John in Adoration, Italian, seventeenth century.....	Lent by Mr. J. Pierpont Morgan.
WOODWORK AND FURNITURE (Floor II, Wing E)	Chest, Damascan, eighteenth century.....	Lent by Mr. Lockwood de Forest.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET
Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.
Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

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COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14. First Floor containing upward of 23,000 volumes, and 35,000 photographs, is open daily, except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

